From Henry G. Bryant, Esq.

PENNSYLVANIA MUSEUM
AND
SCHOOL OF INDUSTRIAL ART

THIRTY-EIGHTH SEASON

CIRCULAR OF THE

ART DEPARTMENT

[SCHOOL OF APPLIED ART]

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1914-1915

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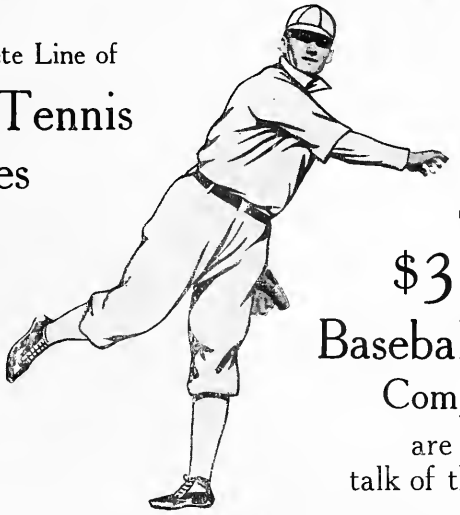

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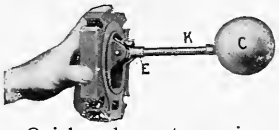

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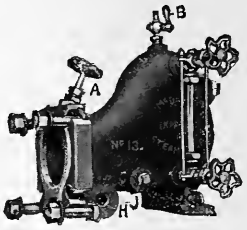

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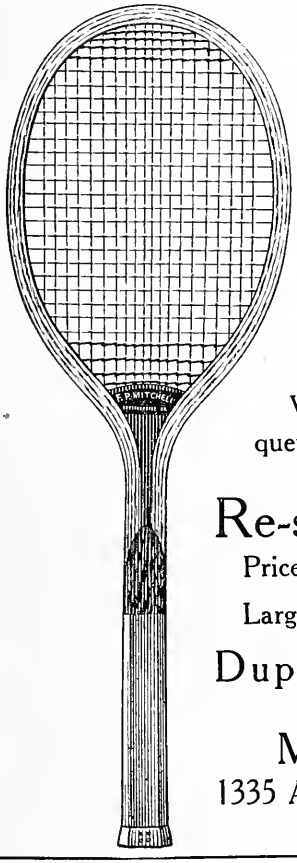

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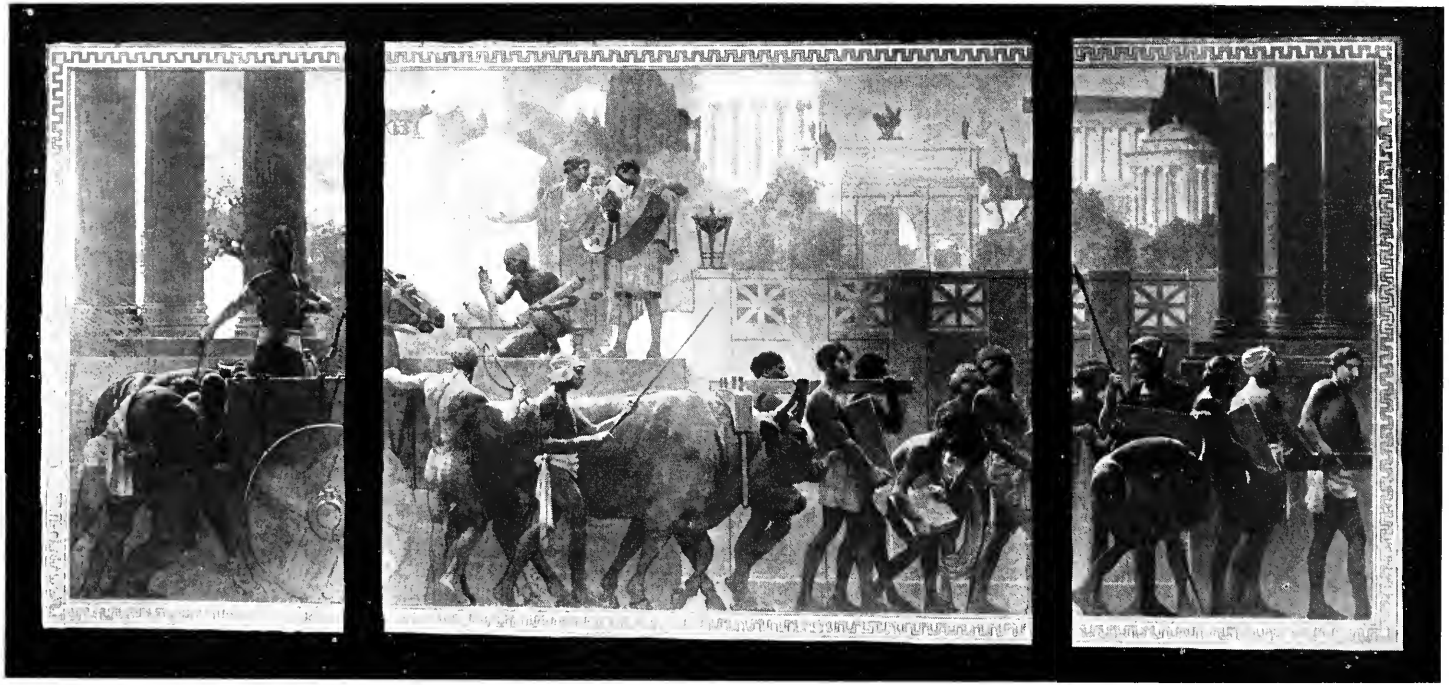

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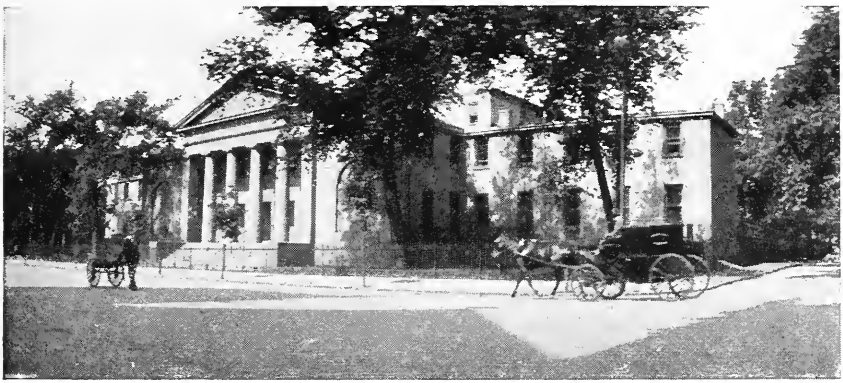

CIRCULAR

OF THE

ART DEPARTMENT

[SCHOOL OF APPLIED ART]

THIRTY-EIGHTH SEASON

1914-1915

The Circular of the Philadelphia Textile School may be had on application

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ISABELLA BRADLEY, Instructor in Drawing and Water Color. Nature Study.

IDA EVELYN MACFARLANE, Instructor in Design and Methods of Teaching.

PHILIP MUHR, Instructor in Drawing from the Cast.

CLARENCE PRESTON ANDRADE, Instructor in the Elements of Design; Metal and Enameling.

RICHARD B. DOUGHTY, Instructor in Instrumental Drawing.

BERTRAM SYDNEY CHADWICK, Instructor in Carpet, Rug and Lace Design.

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KATHARINE DEW. BERG, Librarian.

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EDGAR V. SEELER, Architecture.
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CALENDAR—SCHOOL YEAR 1914-1915

SEPTEMBER

Thursday, 24th—Examination for Admission to Day Classes, 9 A. M.

Monday, 28th—Sessions of Day Classes begin.

Wednesday, 30th, 7 P. M.—Registration of Students in Evening Classes.

OCTOBER

Monday, 5th—Sessions of Evening Classes begin.

Saturday, 10th—Saturday Class begins.

NOVEMBER.

Thursday,
Friday,
Saturday, } Thanksgiving Holidays, School closed.

DECEMBER

Monday, 21st,
to
Saturday, Jan. 2d, } Christmas Holidays. School closed.

JANUARY

Monday, 4th—School re-opens.

FEBRUARY

Monday, 22d—Washington's Birthday. School closed.

MARCH

Wednesday, 31st—Sessions of Evening School end.

APRIL

Saturday, 3d—Sessions of Saturday Classes end.

Good Friday,
to
Easter Monday, inclusive, } Easter Holidays. School closed.

MAY

Monday, 31st—Decoration Day. School closed.

JUNE

Thursday, 3d—Annual Commencement and Exhibition.

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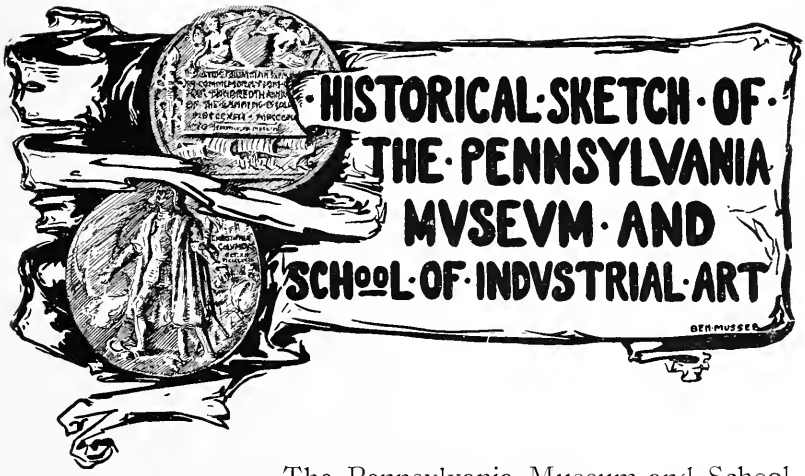


Origin and Purpose

The Pennsylvania Museum and School of Industrial Art, an institution the origin of which was due to the increased interest in art and art education awakened by the Centennial Exhibition, was incorporated on the twenty-sixth day of February, 1876, for the purpose, as stated in the charter, of establising "for the State of Pennsylvania, in the City of Philadelphia, a Museum of Art in all its branches and technical applications, and with a special view to the development of the Art Industries of the State, to provide instruction in Drawing, Painting, Modeling, Designing, etc., through practical schools, special libraries, lectures and otherwise."

Location of Museum

The purpose of the institution as thus defined is distinctly industrial. The collections at Memorial Hall, in Fairmount Park, where the Museum is located, embrace examples of art work of every description. It was determined by the founders to make the collections of the Pennsylvania Museum as largely as possible illustrative of the application of art to industry, and the instruction in the school has had constant reference to a similar purpose.

Source of Original Collection

In the selection of objects, the trustees had the benefit of the advice of the foreign commissioners to the Exhibition, and, in several instances, the institution was the recipient of valuable gifts from individual exhibitors.

Around the nucleus thus formed, the Museum has grown by purchase, gift and bequest to its present proportions, numbering in its collections upwards of thirty thousand objects.

Recent Additions

The Museum possesses several special collections, sufficiently complete in themselves to be regarded as representative of the departments to which they belong. Of these the collection of American pottery, made by Mr. Edwin A. Barber; the collections of coins and medals; the collections of Etruscan and Greco-Roman Pottery; the John T. Morris collection of glass; a collection of mediæval wrought iron and the collection of textiles, are perhaps the most important.

Loan Collections

In addition to its actual possessions, the Museum is constantly receiving accessions in the form of loans of a more or less permanent character, by which the element of freshness is secured, and popular interest in the collections continually renewed. The Museum is visited by about 500,000 persons a year.

Opening of the School

The School was opened during the winter of 1877-78, in temporary quarters, at Broad and Vine Streets, in the building since known as Industrial Hall. It was removed in 1879 to the rooms of the Franklin Institute, at 15 South Seventh Street, and again, in 1880, to the building 1709 Chestnut Street, where it remained until its removal, in 1884, to 1336 Spring Garden Street.

Location of School

The munificent gift of $100,000, by Mr. Wm. Weightman, and the generous response of the public of Philadelphia to an appeal for assistance, by which a like amount was raised by popular subscriptions during the spring of 1893, enabled the institution to acquire the magnificent property at the northwest corner of Broad and Pine Streets, which it occupies at present. This property, with a front of 200 feet on Broad Street and 400 feet on Pine Street, is by far the most

spacious and most advantageous in its location of any establishment in America that is devoted to the uses of a school of art, situated as it is on the principal street and in the very heart of the city.

First Courses of Study General Only

Up to the time of the removal to Spring Garden Street, the work of the classes was confined to the general courses in Drawing, Painting and Modeling, with constant regards to the needs of the industries, it is true but without attempting to provide instruction in any of the occupations themselves.

The necessity of affording facilities for such technical instruction, however, became apparent very early in the history of the School. It was seen that only by familiarizing the students with the processes and industrial applications of design could the proper direction be given to such purely artistic training as the School had to offer.

Additions to the Curriculum

Additions to the Curriculum have been made from time to time, until the present organization of the school is as follows:

1. Art Department, comprising courses and classes in:—

Drawing,
Surface and Constructive Design.
Normal Art Instruction,
Wood Work and Carving,
Decorative Painting,
Illustration,
Decorative Modeling,
Architectural Drawing and Design,
Book Binding and Leather Work,
Metal Work,
Pottery.

2. Philadelphia Textile School, Comprising the departments of:—

Fabric Structure and Design,

Cotton, Wool, Worsted and Silk,
Warp Preparation and Weaving,
Color Harmony and Figured Design,
Chemistry, Dyeing and Printing,
Wool Yarn Manufacture,
Worsted Yarn Manufacture,
Cotton Yarn Manufacture,
Hosiery Knitting,
Finishing.

Hours of Study Day Classes

The hours of study for the day classes are from 9 o'clock until 12 M., and from 1 to 4 every day in the week except Saturday. The Women's Life Class is open on Monday, Wednesday and Friday afternoons from 1 until 4, and the Men's Day Life Class on the mornings of those days from 9 to 12.

Evening Classes

Evening Classes in Freehand Drawing, in Decorative Painting, in Modeling and Carving, in Design and in Illustration, are in session, from October until April, on Monday, Wednesday and Friday, from 7.30 until 9.30 o'clock. The Men's Life Class and the Class in Architectural Drawing and Design are open on Monday, Wednesday and Friday evenings, from 7 until 10 o'clock.

Saturday Classes

For the benefit of that very large class of persons who are unable to attend during the hours usually devoted to study, classes will be in session every Saturday from 9 until 12 o'clock, from October until April (the Saturdays following Thanksgiving, Christmas and Good Friday excepted). The course of study embraces all branches of art as pursued in the regular day classes of the institution, with the addition of a course of lectures on Methods of Teaching, Art History, etc., which is given by the Principal.

This class is free to pupils entered for the regular (day) Normal Course.

Advice to New Students

The Director and his assistants will be in attendance to explain the course and advise intending pupils on and after Monday, September 21st, and students are urged to register and arrange all preliminaries a few days before the actual opening of the school. A committee of members of the Alumni Association will be at the school to assist any of the new pupils, who may desire suggestions, in making their arrangements for board, etc., and to introduce them to the various organizations designed for the benefit of the members of the school.

The Girls' Industrial Art League is an organization of the girl students, conducted by them for social and bene ficial purposes. Prizes are awarded to members for class work, and various activities are promoted. A lunch room is maintained in the building under the direction of the League, where pupils may obtain good food at moderate prices.

Requirements for Admission

Applicants for admission to any of the Day Classes, except the Junior Class, are expected to be as proficient in the common English branches as the completion of the ordinary grammar school course would imply. The entrance examination consists of an exercise in English composition, and drawing in pencil or charcoal from models and simple casts of ornament.

Free Scholarships Provided by State

In consideration of an annual appropriation to the school by the Legislature of Pennsylvania, each county of the State is entitled to at least one free scholarship in any regular course of the school for three years. Counties sending more than one Senator to the Legislature are entitled to as many scholarships as there are senatorial districts. These appointments are made by the Governor of the State, usually on the recommendation of members of the State Legislature.

Scholarships granted by The Board of Public Education

Generous provision for free instruction in this institution is also made by The Board of Public Education of the City of Philadelphia. Pupils of all the High Schools, as well as of the Normal School and of the Public Industrial Art School, are eligible for these appointments, which are made by The Board of Public Education on the recommendation of the Principals of the several schools, to whom all applications for them should be addressed.

Other Scholarships

A certain number of free scholarships, which are granted annually, have also been provided by the bequests of Mr. Joseph E. Temple, Mr. Joseph F. Sinnott, and Mr. Robert P. De Silver, by the Elizabeth Duane Gillespie Memorial Fund, and by gifts for this purpose by Mrs. Susan R. Barton, Mrs. William Weightman, Jr., Mrs. Chapman Biddle, Mrs. Frederic W. W. Graham, Mrs. John Harrison, Miss Fannie S. Magee, Mr. William Keehmle Ramborger, and Miss Mary A. Dobbins, and by Miss Mary Williams and Mrs. Walter R. Stenger. These are awarded as prizes for meritorious work by students who have already spent at least one year in the school, with the exception of those placed at the disposal of the Associate Committee of Women.

Tenure of Scholarships

Any of the above scholarships are subject to recall at any time if, in the judgment of the Principal, the progress of the holder is unsatisfactory.

Warning and Dismissal

A scholarship holder who fails to attend regularly or to do the work of his class receives notice to this effect, and is warned that unless a marked improvement is shown at once the scholarship will be declared vacant. He is usually given one month after the date of such notice in which to show that the warning has been heeded and has produced the desired effect. If however, at the expiration of this time his progress still continues to be unsatisfactory, he is notified that the scholarship has been forfeited.

Holders of scholarships who fail to complete the work of Class A (Industrial Drawing), in two years are ineligible for a renewal of their scholarships. Scholarships are not awarded for partial courses.

Materials for Study

Instruments and materials for study must be provided by the students. All articles required in any class are for sale at the school at less than retail prices, and the students are expected to purchase them here.

Lockers

Each student is provided with a locker in which drawing boards and materials are to be kept. On receiving the key the student must deposit $1 (or $2 for the larger lockers, in which wraps, etc., can also be kept) of which sum 50 cents is refunded when the key is returned, provided the return is made within one month after the date on which his term expires, otherwise the deposit is forfeited.

Board

Good board may be obtained in the vicinity of the school for $5.00 a week and upward. The school assumes no responsibility in connection with this part of a student's career.

Under the auspices of the Associate Committee of Women a boarding home for the girl students of the School, called the Students' League House, is conducted at 1309 South Broad Street. Applications for rooms can be made to Miss Lea, Chairman, The League House, 1309 S. Broad Street, Philadelphia, during the spring and summer months.

Competitions

Competitions in design are announced from time to time, and all candidates for school honors are required to enter such competitions as are announced in their departments. Premiated work becomes the property of the school. The results are treated in precisely the same way as those obtained by the formal examinations, and the pupil's standing is made to depend upon them to quite as great an extent. No certificate or diploma is granted to any student who does not obtain a creditable rating in these competitions.

Discipline

The discipline of the school is made as simple as possible, and students are made to feel that, as the requirements are definitely stated and the instruction in each branch is given at well-known hours, the progress of each is substantially in his own hands.

Pupils are not to receive either telephone messages or mail at the School, and when desiring to bring visitors into the class rooms they are expected to notify the teachers in charge. The special rules are posted in various parts of the building.

Punctuality and Regularity of Attendance

All students are expected to be prompt and regular in their attendance on all the exercises and lectures of their course, and irregularity in this respect or failure to do the work required will be regarded as sufficient reason for dismissal.

Instructors' Hours

Schedules showing the arrangement of classes and the hours to be given by the instructors to each are posted in the class rooms. Students must observe these schedules, and may not claim the teachers' attention at other times, or expect admission to the class-rooms except at the specified periods.

Penalties for Unsatisfactory Progress or Conduct

Polite and orderly conduct is also insisted upon at all times. When a pupil's conduct or progress is unsatisfactory, and the friendly admonitions of his instructors fail to produce the desired effect, a written report is made to the Principal, and the student receives from him a statement of the nature of his offense and a kind but firm reproof. Should his conduct be made the subject of a second complaint, the pupil may be suspended for a period of two weeks, and in the case of a third unfavorable report from his instructors he may be dismissed from the school.

School Property

Any damage to school property must be made good by the student causing it. No book, chart or other educational appliance is allowed to leave the building under any circumstances.

All work to be put away

All work must be put away before the student leaves the building. Work executed by students and left at the school for exhibition or other purposes will be returned any time up to July 1st if requested, otherwise it will be destroyed, as the school has not space to care for this large accumulation. Lost articles may be inquired for at the Supply Room. Students are requested to give prompt notice of change of address.

Employment for Graduates

The Alumni Association of the School has established a Business Bureau for the development of opportunities for employment and the disposal of designs and work of members and pupils of the school.

Opportunities are frequently given for the publication of drawings and designs by students, so that most valuable experience in the practical work of illustration may be had while the regular studies are being pursued.

Courses of Study

The school offers four courses, based upon the Industrial Drawing Course or its equivalent, each leading to the Diploma, viz.: Design Course, Normal Art Course, Interior Decoration Course, Illustration Course.

The time required for the completion of any of these courses depends entirely upon the diligence and proficiency of the student. By those who bring to the work good abilities and a fairly adequate preparation, either course is usually completed in four years.

The Design Course

The Design Course includes the work of the course in Industrial Drawing (Class A), the course in Surface Design and Color (Class B), and the course in Modeling and Constructive Design (Class C).

The Normal Art Course

The Normal Art Course includes the work of the course in Industrial Drawing (Class A) or its equivalent, and such portions of those in Water-Color Painting, Interior Decoration, Surface Design and Color, and Modeling and Constructive

Design, as are necessary to such mastery of these subjects as is required by teachers and supervisors of Drawing and Manual Training in the best schools and school systems in the country.

After completing the work of Class A the course is largely elective, but must include the attainment of a satisfactory record in advanced Drawing from the cast and from life, the History of Art and Ornament, Principles of Color Harmony, Blackboard Drawing, Theory and Practice of Teaching, and Shop Practice.

The School does not provide instruction in the ordinary English branches, but ability to speak and write the English language intelligently and correctly is insisted upon as a necessary condition of graduation.

Course in Interior Decoration

The Course in Interior Decoration includes the work of Class A; Drawing from the Cast and from Life; Painting from Flowers and Still Life; Historic Ornament: Mediæval, Renaissance and Modern Styles; Color Harmony, theory and practice; interiors in plan, elevation, and perspective; Modeling; Original Designs and Working Drawings for the general treatment of Interior Architecture and for the details of construction, decoration, and furnishing, on which its effect depends.

Course in Illustration

The Course in Illustration includes the work of Class A; constant practice in drawing from the Cast and Nude and Costumed Model; Studies of Historic Costume; Perspective and Composition; Modeling, Decorative Lettering; and original design as related to vignettes, book plates, etc. Compositions upon given themes are required from all members, and special attention is paid to the designing of such forms of commercial illustrations as calendars, title pages, posters, etc., as well as to book and magazine illustration.

Course for Curators

The Course for Curators is designed to meet the demands for trained curators in museums, universities, etc., where the care, arrangement, and identification of collections of objects are required at the hands of skilled custodians; and deals with the problems of administration incident to the work.

Preparatory Course

For the benefit of students under sixteen and of others who are not sufficiently advanced to enter either of the regular courses, a preparatory course is provided, in which the instruction, while it covers substantially the same ground as that of the regular classes in Drawing and Modeling, is more elementary in character. Promotion from this class to Class A or any of the more advanced classes is made by means of monthly tests.

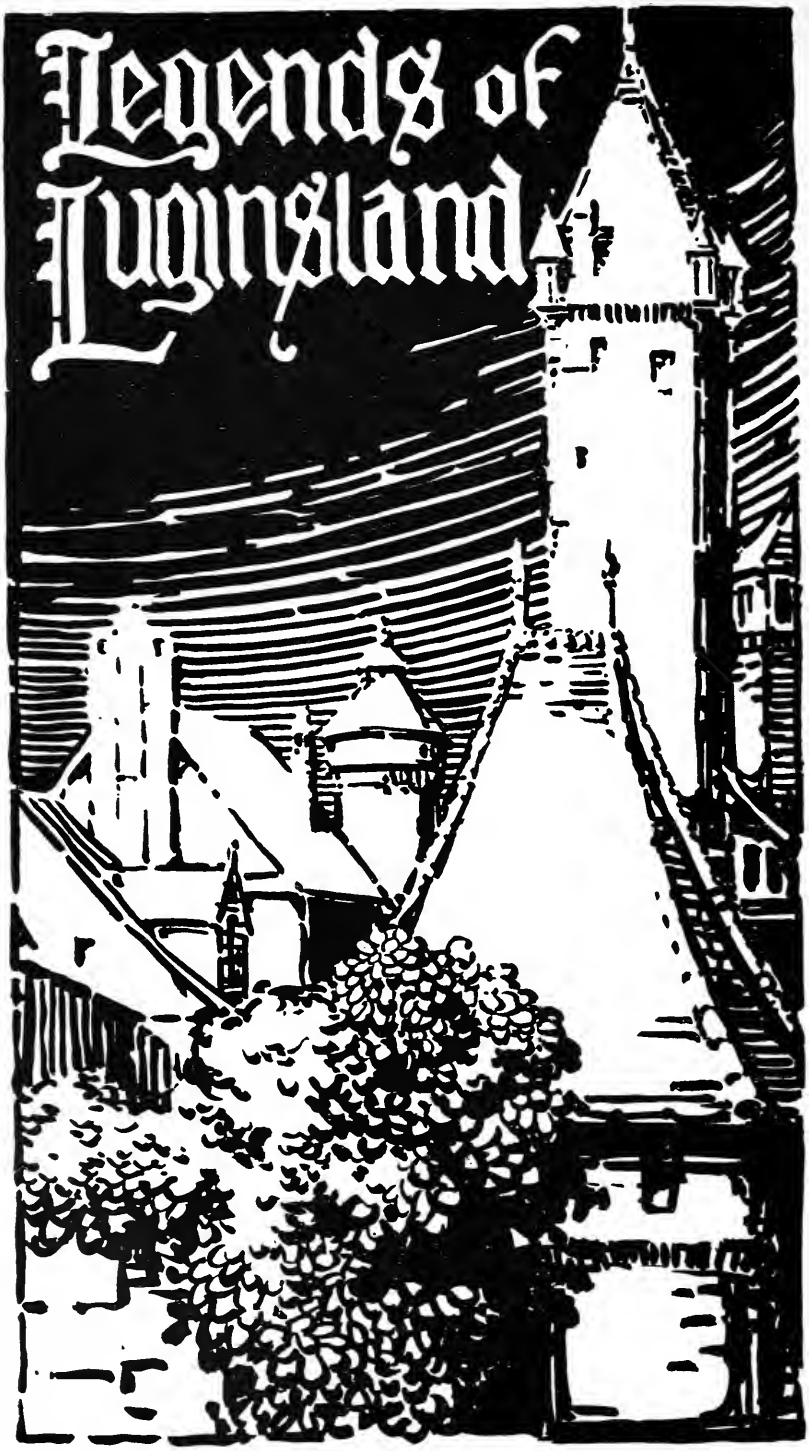
Lectures

Class instruction in Instrumental Drawing is given every Tuesday, and lectures on Original Design on Art History and similar subjects are given by the Principal on Mondays, from 11.30 to 12 and upon Historic Ornament, Wednesday mornings from 11 to 12. All students in Class A are expected to attend these lectures.

Lectures on Color Harmony, Illustrative Processes, and on Anatomy are given at such times as can be most conveniently arranged.

Occasionally lectures on miscellaneous subjects are given throughout the year.

Opportunities are afforded for visiting and studying under the direction of an instructor, at Memorial Hall, at the Academy of Natural Sciences, at the Philadelphia Museums and at the Museums and Library of the University, as well as at the Zoological Garden. The studies in Historical Ornament, are, indeed required to be made from objects in the different museums whenever this is practicable.



DESIGNED BY A PUPIL OF THE SCHOOL.

Subjects of Study—Day Classes

Course in Industrial Drawing (Class A)

Clarence Preston Andrade, Elements of Design.
Isabella Bradley, Water Color.
Richard B. Doughty, Instrumental Drawing.
Mary Pickering Dow, Historic Ornament.
Otto Frederick Ege, Drawing of Ornament, Lettering and Free-hand Perspective.
Philip Muhr, Drawing from the Cast.
Mabel Bruce Hall, Drawing from the Cast.

The subjects in this course are: model drawing; drawing from casts of ornament, animals, and the human figure; plants, furniture, and objects of industrial art at the Museum, in different mediums.

Historic Ornament (Egyptian, Greek, Roman, Romanesque, Byzantine and Saracenic), and original adaptations, the analysis of plants and flowers for purposes of original design as applied to flat and curved surfaces; lettering; and drawing from memory. Instrumental drawing, including exercises with instruments, plane geometry, geometric design, scale drawing, projection, perspective, shades and shadows, and isometrical drawing.

The examinations are: free-hand drawing from casts and models (monthly time drawing); a written paper on historic ornament; instrumental drawing: plane geometry, perspective, projection, and shadows.

Pupils in this class attend lectures once a week on instrumental drawing, perspective, etc.; and once a week on the principles of design, on historic ornament, or some other subject related to the work of the class room, given by the Principal, who will also direct the reading and research made by the pupils in the school library.

The work is planned for the satisfactory completion of the course in one year, but the time depends entirely on the proficiency of the individual student. Full credit is given for any work of similar grade that may have been done elsewhere.

Course in Surface Design and Color (Class B)

Helen Augusta Fox, General Design and Historic Ornament.
Herman Deigendesch, Drawing from the Cast and Life.
Ida Evelyn Macfarlane, General Design.
J. Frank Copeland, Color.
Bertram Sydney Chadwick, Carpets, Rugs, and Lace.
Otto Frederick Ege, Drawing of Ornament, in Light and Shade.

The subjects in this course are: the study and analysis of historic ornament, (Byzantine, Romanesque, Saracenic, Gothic, Renaissance, and modern styles) and plants and flowers from nature, for decorative application in original designs for stencils, curtains, carpets, rugs, oilcloth, linoleum, lace, embroidery, chintzes, silks, cretonnes and other prints; stained glass, mosaics, and leather work.

Pupils in this class attend lectures on the following subjects, on which examinations for the certificate are based: harmony of color, historic ornament, and principles of decorative design.

The work of the class room is supplemented by study in the school library under the direction of the teachers, and visits to industrial establishments in the neighborhood, accounts of these visits being expected from every pupil.

The course described above usually requires two years for its satisfactory completion. To be admitted to this class, students must already have completed the work of Class A, or its equivalent.

ORIGINAL DESIGN FOR STENCIL
BY FRANCES N. MCALEER, A PUPIL OF THE SCHOOL

CANOPY OF GOTHIC NICHE
FROM THE CHURCH OF ST. MENNY, PARIS
MODELED BY LEON CORSON
A PUPIL OF THE SCHOOL

Course in Modeling, and Constructive Design (Class C)

CHARLES THOMAS SCOTT, Modeling, Design and Anatomy.
HERMAN DEIGENDESCH, Drawing from the Cast and Life.
CHARLES B. DUNN, Wood Work and Carving.
JOHN RAY SINNOCK, Modeling and Pottery, Evening Class.

The students model in different degrees of relief and in the round, ornament of various styles, and studies of animals, from casts, prints and photographs. Anatomical studies of the human figure from casts and text-books. Original designs in clay, wax, and plaster, for terra cotta and architectural ornament, cement, cast and wrought metal, wood and stone carving, furniture and mosaic; and some decorative application to an important subject, such as a fountain, or wall panel, is made the final problem for the completion of the course. The designing and execution of furniture, pottery and mosaic, are essential parts of the course.

Pupils attend lectures on anatomy, historic ornament, and the principles of constructive design, upon which subjects examinations for the certificate are based.

GARDEN VASE IN CONCRETE.
DESIGNED AND MODELED BY WILLIAM GORDON THAYER,
A PUPIL OF THE SCHOOL.

Normal Art Course

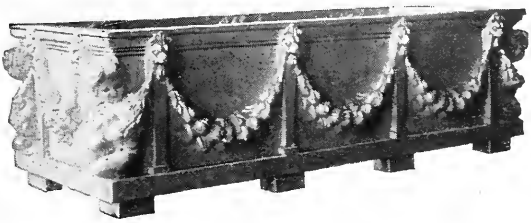
HERMAN DEIGENDESCH, Drawing from the Cast and Life.
CHAS. T. SCOTT, Modeling and Constructive Design Pottery and Anatomy.
J. FRANK COPELAND, Color.
CHAS. B. DUNN, Woodwork and Carving.
MARY PICKERING DOW, Leather Work.
CLARENCE PRESTON ANDRADE, Metal Work.
IDA EVELYN MACFARLANE, Black-board Drawing and Methods of Teaching.
ISABELLA BRADLEY, Comparative Anatomy.
OTTO FREDERICK EGE, Tone Drawing and Composition.

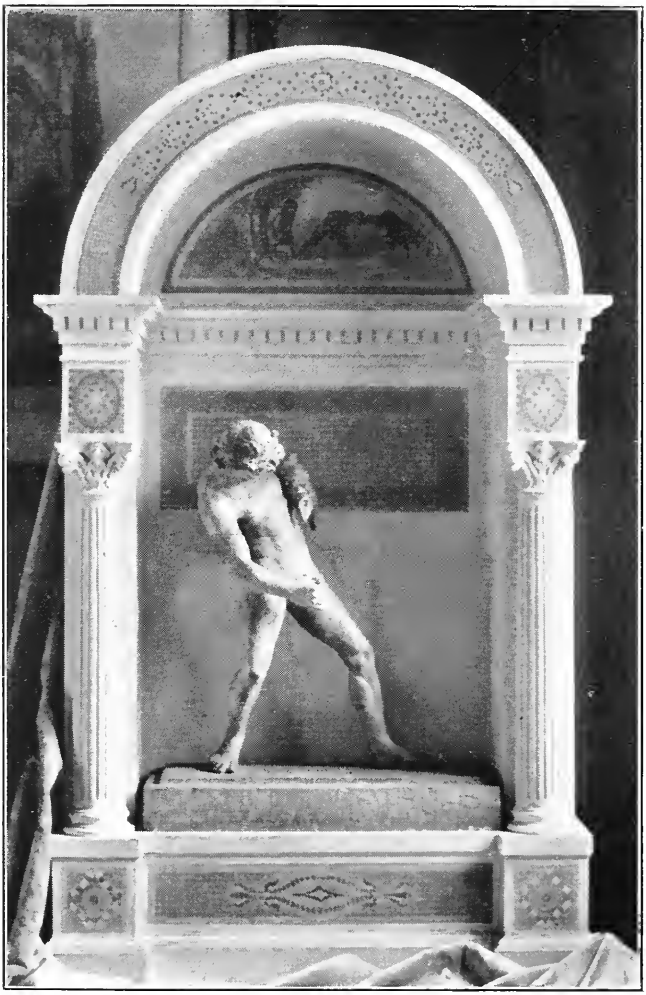
This course includes the work of the course in industrial drawing (Class A), or its equivalent, followed by a course in surface design and color; a course in constructive design, modeling, metal, leather, and wood work; and by a course in advanced drawing from the cast and life; pose and blackboard sketching; decorative composition; the history of art and ornament; and the theory and practice of teaching.

Ability to speak and write the English language correctly and intelligently is required as a necessary condition of admission.

Examinations either oral or written are given, and a thesis upon some phase of art education is required.

Pupils attend lectures on harmony of color; historic art and ornament; anatomy; the principles of design; and methods of teaching, and in connection with these subjects study in the school library under the direction of the teachers.





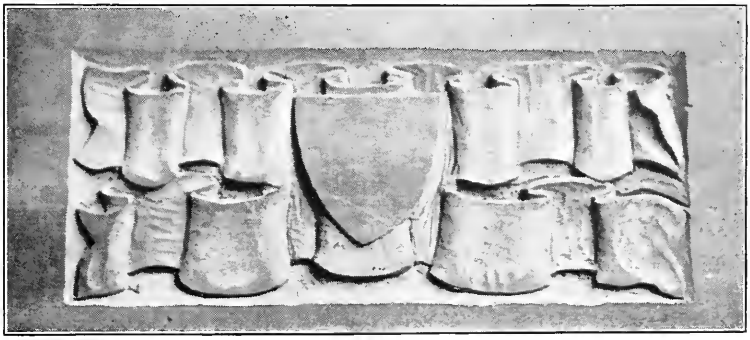
MODEL OF A MARBLE AND MOSAIC NICHE
(POMPEIAN STYLE)
DESIGNED AND EXECUTED BY ELMER S. BROWN
A PUPIL OF THE SCHOOL

Course in Interior Decoration

J. Frank Copeland, Color and Interior Decoration.
Charles Thomas Scott, Modeling and Furniture Design.
Charles B. Dunn, Furniture Detail Drawing and Carving.
Herman Deigendesch, Drawing from the Cast and Life.
Otto Frederick Ege, Instructor in Evening Class.

The subjects studied in this course are: Historic ornament and its application to original schemes for interior decoration; harmony and contrast of color; modeling of ornament; water color rendering; original designs and working drawings for furniture, woodwork, hangings, mosaic, stained glass, and stencils, drawing from the cast and life, and library research under the direction of the teachers; the application of studies from nature to practical uses, and the constant consideration of the principles of decorative fitness.

The time required for the completion of the work of this course depends entirely on the diligence and proficiency of the student; but those who have already taken the work of Class A or its equivalent are expected to complete the work of the interior decoration certificate course in two additional years; the diploma course in three years.



DECORATIVE CARVING OF CHEST
DESIGNED AND EXECUTED BY JOHN RAY SINNOCK
A PUPIL OF THE SCHOOL

Course in Illustration

WALTER HUNT EVERETT, Composition.
HERMAN DEIGENDESCH, Drawing from the Cast and Life.
PHILIP MUHR, Drawing.
CHAS. T. SCOTT, Modeling, Anatomy.
J. FRANK COPELAND, Water Color.
HELEN AUGUSTA FOX, Design.
IDA EVELYN MACFARLANE, Rendering.
ISABELLA BRADLEY, Comparative Anatomy.
RICHARD B. DOUGHTY, Instructor in Perspective.
OTTO FREDERICK EGE, Lettering, Charcoal, Landscape and Free-hand Perspective.

This course includes study in drawing and painting from casts of the antique, the living model, still life, drapery, furniture and interiors, flowers and foliage; mechanical and free-hand perspective; decorative lettering, anatomy; and original composition for book plates, head and tail pieces, initial letters, titles, posters, and general decorative illustration—in which the student is constantly exercised.

One morning a week is given to the study of historic costume, of various periods: Egyptian, Greek, Mediæval, Colonial, etc., from plates and books, from examples in the School and Museum, and elsewhere, and from the posed model, in connection with which compositions are required from the pupils, in various mediums. Members of the advanced section study modeling of the figure twice a week.

Pupils entered for the course in illustration will be under the general direction of the instructor in charge, who will arrange their regular programs for class work with the various teachers; and assign subjects of study in the school library, themes for composition, and outside study, and conduct the various prize competitions held through the year, in which the members of the class are required to take part.

The time required for the completion of the work of this course depends entirely on the diligence and proficiency of the student; but those who have already taken the work

of Class A or its equivalent, are expected to complete the work of the illustration certificate course in two additional years; the diploma course in three years.

Evening pupils meet the instructor in composition on the third Monday of each month at 7.30 P. M.

Course for the Training of Curators

Mrs. Cornelius Stevenson, Sc.D., Instructor.

This course comprehends, during the first season, October to May, the study of the history of museums; the functions of the modern museum, whether art, industrial, scientific, local, historical, or special. The choice of the dominant idea for a museum, and the requirements and equipment of the building. The installation, classification, labeling, and nature of collections and their treatment. The diseases of objects and their remedies. The art of collecting. The library. The administration.

The second season extends the study to the evolution and variation of decorative forms and designs with a view to the identification of objects, including Egyptian, Babylonian, Etruscan, Apulian, Aegean, Greek and Roman designs and forms and their derivatives down to modern times. The history of glazes and glass. Imitations and restorations, and their detection. This work is done in the Museum at Memorial Hall, and the course covers two years. On its satisfactory completion and upon examination, a certificate is awarded.

Course in Book Binding and Leather Work

MARY PICKERING DOW, Instructor.

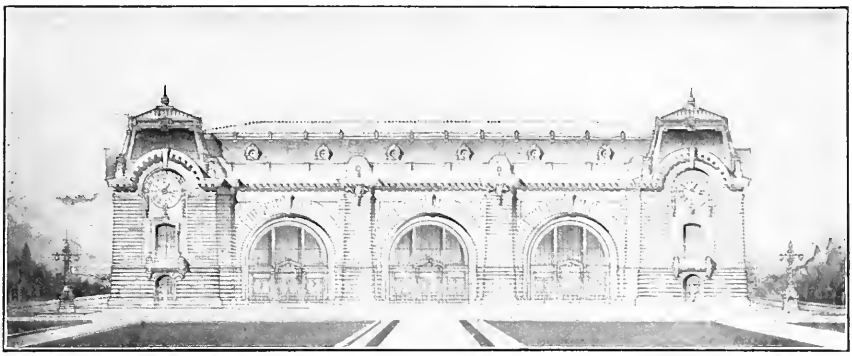
Instructor's hours:—Tuesdays, from 9 to 12 A. M., and 1 to 4 P. M.
Thursdays, from 9 to 12 A. M., and 1 to 4 P. M.

The pupils also have the privilege of working in the class room Mondays, Wednesdays and Fridays, from 9 to 12 A. M., and 1 to 4 P. M.

The course includes sewing, forwarding, and finishing library bindings; case books with stiff boards and with flexible boards; books with laced-in boards, half leather and full leather; blind tooling; portfolios, wall and furniture panels from original designs.

The study of books and bindings in the school and other libraries is a part of the work to familiarize the pupils with good examples of the craft.

BINDING IN LEATHER AND METAL
DESIGNED AND EXECUTED IN THE SCHOOL.



ORIGINAL DESIGN FOR RAILROAD STATION
BY LEWIS DORSEY, A PUPIL OF THE SCHOOL. AWARDED THE FREDERICK GRAFF PRIZE

Course in Architectural Drawing and Design

EDWARD THOMPSON BOGGS.

Monday, Wednesday and Friday evenings, from 7 to 10 o'clock.

The subjects studied in this course are: instrumental drawing; the orders of architecture after Vignola and from the Greek; shades and shadows; wash drawings; elements of design; order problems in competitions; criticism in design; academic rendering of shades and shadows; planning; perspective; architectural design in different "periods"; detail drawing; properties of building materials.

The competitive work of the pupils of the architectural drawing class is judged by a committee of architects, who also give lectures before the students, from time to time, on related subjects.

Students who are able to supplement their work by study in the day classes have special water color, and pen and ink rendering; the modeling of architectural subjects; lectures, and study of historic ornament.

A certificate is awarded upon the satisfactory completion of the course.

Course in Building Construction

WETHERILL P. TROUT, Instructor.

Monday, Wednesday and Friday evenings, from 7 to 10 o'clock.

This course is for young men intending to become builders, head carpenters, mechanics, etc. The studies include details of house and general building construction in all its parts; making of and familiarity with architects' plans, elevations, and specifications; figuring and estimating; plumbing, heating, and ventilation.

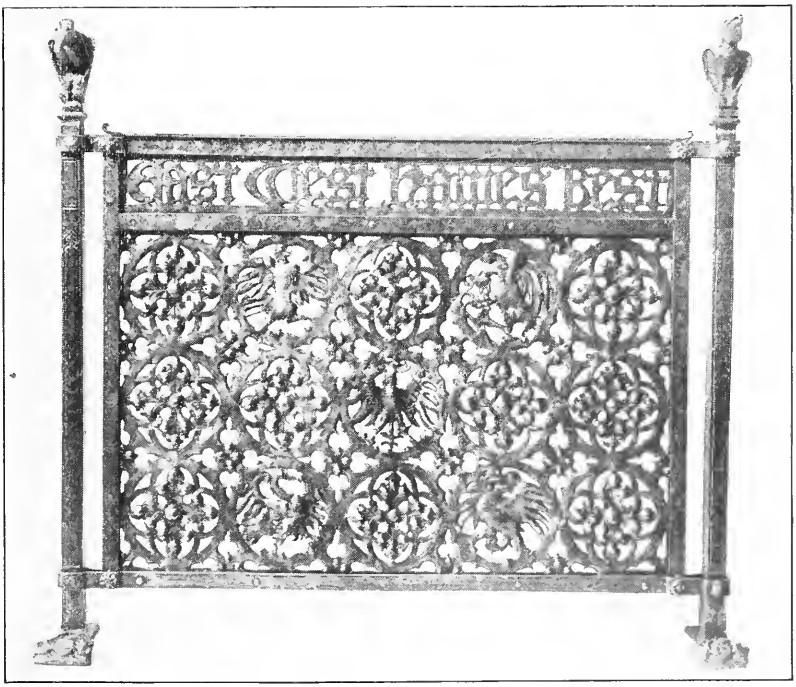
SALT GLAZE STONEWARE POTTERY.
DESIGNED AND MODELED BY STUDENTS OF THE SCHOOL.

Classes in Metal-Work

CLARENCE PRESTON ANDRADE, Repoussé, Enameling, and Jewelry.

SAMUEL YELLIN, Wrought Iron and Forging.

Instruction is given in the use of the different metals, gold, silver, German silver, copper, brass and iron, the making of tools, and the execution of practical work, such as bowls, plates, candlesticks, cups, jewel caskets, buckles, clasps, trays and heraldic mounts, lamp stands and shades, grilles, weather vanes, hinges, doorplates, lanterns, brackets, etc., from original designs.



FIRE SCREEN IN WROUGHT AND PIERCED IRON.
DESIGNED AND EXECUTED BY PARKE EMERSON EDWARDS,
A STUDENT OF THE SCHOOL.

Class in Pottery

CHARLES THOMAS SCOTT,
JOHY RAY SINNOCK,
} Instructors.

The pupils study the preparation and qualities of clays and colored bodies, with special reference to the production of artistic forms, and decoration in relief or intaglio; the construction of pottery, either built-up or turned; and the execution and firing of the finished work from their original designs, for garden vases, tiles, jardinieres, decorative tablets, etc.

For the use of this department, a special building has been constructed, with complete equipment, including a practical kiln.

The large collections of the Museum are studied in relation to the development of pottery in different periods and countries.

MAJOLICA GLAZE POTTERY WITH UNDER GLAZE DECORATION.
DESIGNED AND MODELED IN THE SCHOOL; AND FIRED IN THE SCHOOL'S KILN.

Class in Wood-Work and Carving

CHARLES B. DUNN, Instructor.

CHARLES THOMAS SCOTT, Design.

In session:—Daily, except Tuesdays, from 9 to 12 A. M., and 1 to 4 P. M.

Monday, Wednesday and Friday evenings, from 7.30 to 9.30 o'clock.

The course in Wood-work is divided into two classes.

First: The study of design in furniture; the detail drawing and construction of the same, involving the study of joinery, hand wrought mouldings, and enrichment of the surfaces by carving.

The work in this section is correlated with the Design and Interior Decoration courses.

Second: The study of Wood-work as related to the Normal training, the aim of which is the training of those preparing to be teachers; Manual Training in connection with the needs of the common schools; the equipping of a department; selection and ordering of stock; how to obtain the best results with a minimum number of tools; drawing; and construction of twelve small models, such as could be used in the ordinary graded schools.

A special class in wood-working, joinery and carving, with relation to the classes in general schools, will be conducted on Saturday afternoons, beginning October 11th, and closing April 11th. Hours, 1 to 4. Terms, $10 for the season.

HALL CLOCK, GOTHIC STYLE
DESIGNED AND EXECUTED BY ELSA FEUCHT, A PUPIL OF THE SCHOOL

Cast Drawing and Life Classes

HERMAN DEIGENDESCH,
PHILIP MUHR,
MABEL BRUCE HALL,
} Instructors.

The life classes are for the study of the figure from the living model by students who are sufficiently advanced to profitably pursue such study.

The costumed model is posed Monday, Tuesday, Wednesday and Thursday mornings.

The men's nude life class is in session Monday, Wednesday and Friday mornings, from 9 until 12 o'clock, and on Monday, Wednesday and Friday evenings, from 7 until 10.

The women's nude life class meets on Monday, Tuesday and Wednesday afternoons, from 1 to 4 o'clock.

Regular work from the cast is continuous. Students are expected to devote at least four half days a week to drawing from the cast or from life, and a creditable rating in this branch must be obtained as a necessary condition of continuing in any one of the regular courses in the Art Department, except that in the case of Class A the amount of time available for this work is three half days a week.

CARVED CHEST
DESIGNED AND EXECUTED BY CLAUDIUS B. MERVINE, A PUPIL OF THE SCHOOL

Junior Class

Otto Frederick Ege, Instructor. Members of the Normal Class assisting.

Jane Blachley Driver, Drawing, Color and Modeling.

A children's class for instruction in drawing, painting and modeling, meets on Saturday mornings.

The object of the class is to extend the opportunities afforded by the school to younger students who may be interested in these subjects, but are occupied during the greater part of their time with other studies of a general character.

Particular attention is given to modeling in clay and to color sketching.

The hours of the class are from 9 to 12 o'clock.

Subjects of Study.

Drawing—Sketching in pencil and charcoal of familiar objects; good examples of proportion and perspective, and the principles of light and shade. Elementary design.

Painting—Flowers, leaves, and fruit from nature; models, casts and familiar objects. Elementary original composition. Stencils. Block printing. Decorative landscape.

Modeling—Fruit, vegetable forms and leaves, from casts and nature; animals from the cast and prints. Elementary original composition. Pottery.

Saturday Class

Classes are in session every Saturday, from 9 until 12 o'clock, from the middle of October until the middle of April (the Saturdays following Thanksgiving, Christmas and Good Friday excepted).

The course of study embraces all branches of art as pursued in the regular classes of the institution, but as it is attended mainly by teachers, the work has special reference to their work, and the Principal delivers a weekly lecture on methods of instruction before this class throughout the year.

Class in Water Color Painting

J. Frank Copeland, Instructor.

The pupils in this class study from groups of still life, flowers and draperies; from interiors; and at stated times work under the instructor's direction at the Museum in Memorial Hall, and out of doors.

Decorative applications are made of the studies, as far as possible.

Subjects of Study—Evening Classes

For those who are unable to avail themselves of the Day Classes, the School provides instruction on Monday, Wednesday and Friday evenings, from 7.30 to 9.30 o'clock (except the Life and Architectural Classes, which are in session from 7 to 10). The time devoted to the work of the evening classes is necessarily limited, but the School aims, as far as possible in the given time, to cover in evening classes the field of the following courses of the Day Classes:—

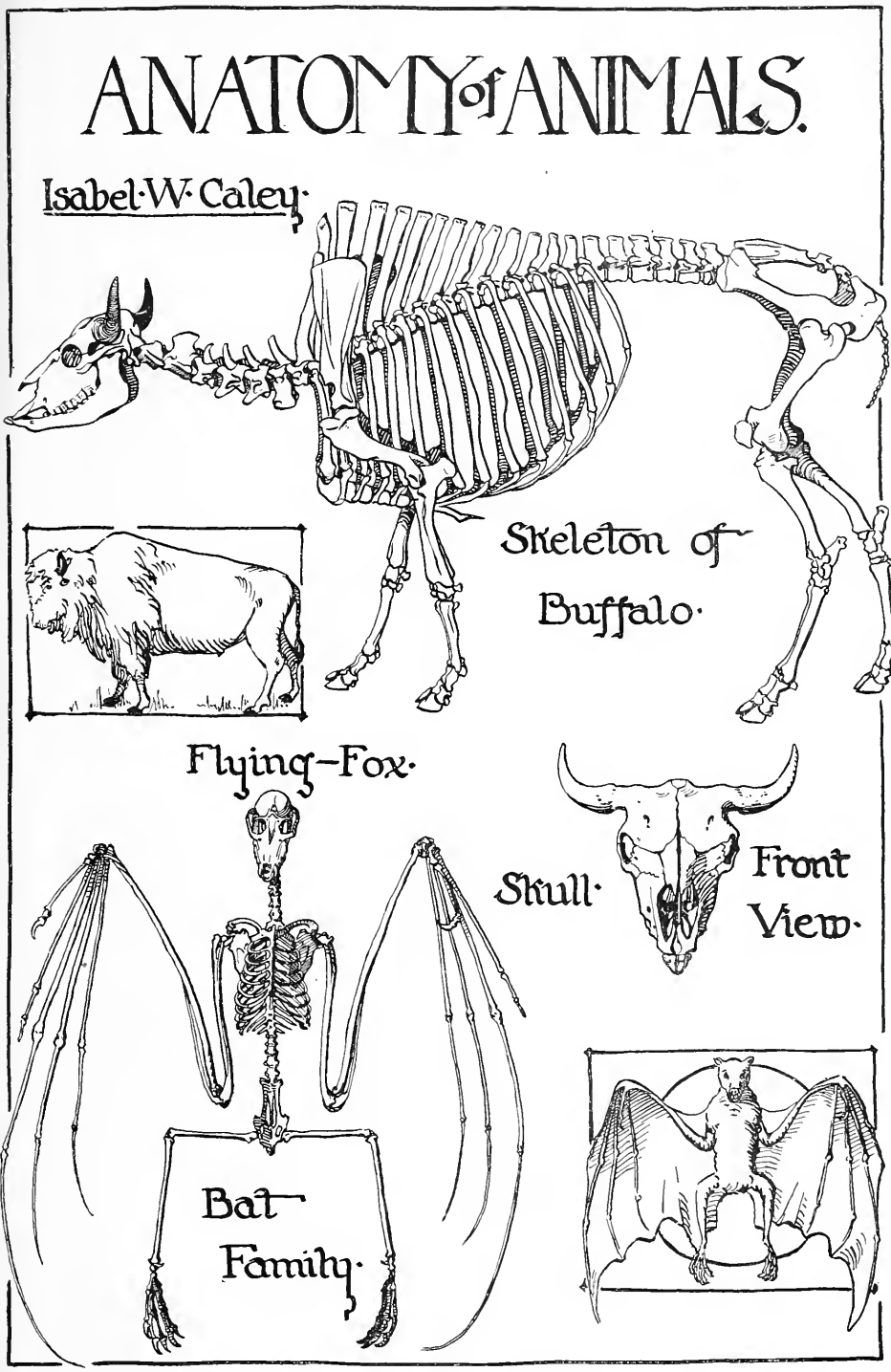
Class A (see page 21.)
" B (see page 22.)
" C (see page 24.)
Water Color Painting (see this page.)
Life Class (see page 37.)
Illustration Class (see page 28.)
Interior Decoration Class (see page 27.)
Metal Work (see page 33.)
Wood-work (see page 35.)
Architectural Drawing (see page 31.)
Building Construction (see page 32.)
Library Research, Monday evenings.

Program of Evening Classes.

It is possible for the students to practice most of these subjects every evening, but the special instruction will be given as follows:

Subject	Evening			Hour
Architectural Drawing and Design....	Mon.	Wed.	Fri.	7.00-10.00
Building Construction	....	Wed.	Fri.	7.00-10.00
Casting Methods	Mon.	.....	...	7.30-9.30
*Composition	Mon.	.....	...	8.00-9.30
Design (Advanced)				
Carpets, Lace, Wall Paper.....	Mon.	Wed.	Fri.	7.30-9.30
Design General	Mon.	Wed.	Fri.	7.30-9.30
Design in Relation to Illustration.....	....	.....	Fri.	7.30-9.30
Drawing (Preparatory)	Mon.	Wed.	...	7.30-9.30
Drawing from the Antique.....	Mon.	Wed.	Fri.	7.30-9.30
Drawing from the Antique (Advanced)	Mon.	Wed.	Fri.	7.30-9.30
Drawing from Life.....	Mon.	Wed.	Fri.	7.00-10.00
Drawing, Analysis of Ornament.....	Mon.	Wed.	Fri.	7.30-9.30
Drawing, Detail of Furniture.....	....	Wed.	...	7.30-9.30
Historic Ornament	Mon.	.....	...	7.30-9.30
Interior Decoration	....	.....	Fri.	7.30-9.30
Lettering	Mon.	.....	...	7.30-9.30
**Lecture, Historic Ornament.....	....	Wed.	...	8.30-9.30
Library, Reference	Mon.	.....	...	7.00-10.00
Modeling	Mon.	Wed.	...	7.30-9.30
Perspective	....	Wed.	...	7.30-9.30
Pottery	....	.....	Fri.	7.30-9.30
Rendering, Brush	Mon.	.....	...	7.30-9.30
Rendering, Water col., pen and ink, etc.	....	Wed.	...	7.30-9.30
Rendering, in Wash.....	....	.....	Fri.	7.30-9.30
Wood Carving	Mon.	.....	Fri.	7.30-9.30
Wood Work	Mon.	.....	Fri.	7.30-9.30
Wrought Iron Forging.....	Mon.	Wed.	Fri.	7.30-9.30

* Third Monday of each month.
** Beginning the second Wednesday in January ; six lectures.



STUDY OF COMPARATIVE ANATOMY
BY ISABEL W. CALEY A PUPIL OF THE SCHOOL

CERTIFICATES AND DIPLOMAS

A certificate is awarded on the satisfactory completion of the course in Industrial Drawing. (Class A)

Pupils who, having received this certificate, satisfactorily complete the Design Courses, or the full course in either Normal Art Instruction, Interior Decoration, or Illustration, receive the diploma of the School.

Students may be admitted on examination to any of the following courses, and on the satisfactory completion of the prescribed work a special certificate will be awarded:—

Interior Decoration.

Illustration.

Surface Design.

Constructive Design and Modeling.

Curatorship.

Architectural Drawing (evening).

All works executed by pupils are regarded strictly as exercises, not results, and students practice the several kinds of subjects until the work required can be performed with facility in a reasonable time. The school reserves the right to retain at least one specimen of every student's work in each class.

FEES

Regular day Class, $75 a year of eight months (October to June), or $10 a month,* except that for students coming from foreign countries the fee is $90 a year or $12 a month.

Regular Evening Class, $12 a year of six months (October to April).

Regular Saturday Class, $10 a year of six months (October to April).

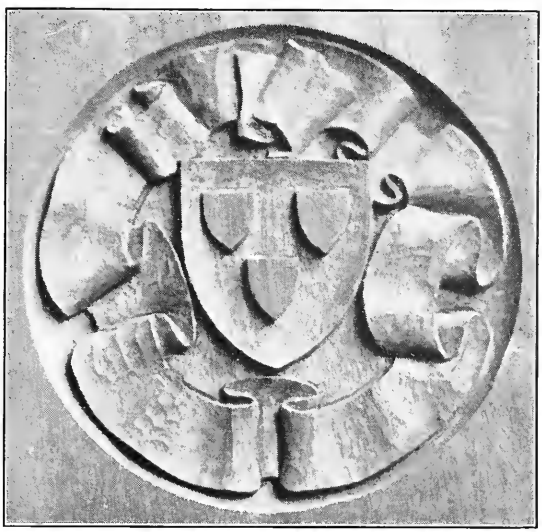
Fees for special or partial courses must be arranged with the Registrar.

All fees are payable in advance, and *money once paid will in no case be refunded,* except by special action of the committee, in case of serious illness.

The fee for the Diploma is $5.00, payable May 1st on notice from the Registrar.

Graduates returning to the school for further study may have their fees remitted in consideration of services rendered by assisting in teaching, or by the execution of work for purposes of demonstration.

* For the School year beginning September 27, 1915, the tuition fee will be $80.00 a year or $12.00 a month



DECORATIVE CARVING FOR CHEST
DESIGNED AND EXECUTED BY JOHN RAY SINNOCK A PUPIL OF THE SCHOOL

PRIZES

In addition to Special Prizes, a considerable number of which are offered to the students from time to time, the following Prizes are regularly awarded at the close of each school year. All works receiving prizes become the property of the school.

Frederic Graff Prize—$20, for architectural design, competed for by students of the evening class alone.

Henry Perry Leland Memorial Prize—$25, offered by Mrs. John Harrison for the best work in illustration.

Associate Committee of Women's First Prize (the Elizabeth Duane Gillespie Prize,—$20, awarded by the Associate Committee of Women for the best work in the course of Industrial Drawing.

Associate Committee of Women's Second and Third Prizes, $10 each, offered by the same committee for work in Original Design.

Emma S. Crozer Prizes—$20 for best work in Drawing, and $20 for best work in Modeling.

Caroline Axford Magee Prize—$20, offered by Miss Fannie S. Magee for such work as may be determined by the jury of awards.

Mrs. Thos. Skelton Harrison Prize—$15, for work in Wrought Iron.

Weber Prize—Drawing Table, offered by F. Weber & Co. for the best work in Instrumental Drawing.

Girls' Industrial Art League Prize—$10, for meritorious work by a student member of the League.

G. Gerald Evans Prize—$10, offered by Mr. G. Gerald Evans, for a piece of cabinet work meritorious in design and execution.

Mrs. Thomas Roberts Prize—$20 is offered annually by Mrs. Thomas Roberts, to be awarded at the discretion of the Principal.

Herbert D. Allman Prizes—Prize of $10, offered by Mr. H. D. Allman, of the Advisory Committee, for the best design for wall-paper. Prize of $10, for the surface design having the best effect of contrasted color harmony.

John Harrison Memorial Prize—$15, offered by Mrs. John Harrison, for a piece of carved furniture.

Emily Leland Harrison Prize—$10, offered by Mrs. John Harrison, for work in wrought iron.

Mrs. Joseph F. Sinnott Prize—$10, offered by Mrs. Joseph F. Sinnott, for the best original garden vase executed in cement.

Mrs. Francis Forbes Milne Prize—$10, offered for decorative landscape.

Miss Nina Lea Prize—$20, offered for the best work in water-color painting.

Mrs. J. L. Ketterlinus Prizes.—$10.00 for the best design for a cover for the Museum Bulletin.
$10.00 for consistent decorative quality of illustrative work.

John J. Boyle Prize—$10, offered by Mr. John J. Boyle, of the Advisory Committee, for general excellence in modeling.

Mary Lucretia Ramborger Prize—$5.00, offered by the Alumni Association for the best set of sketches made in the costume class.

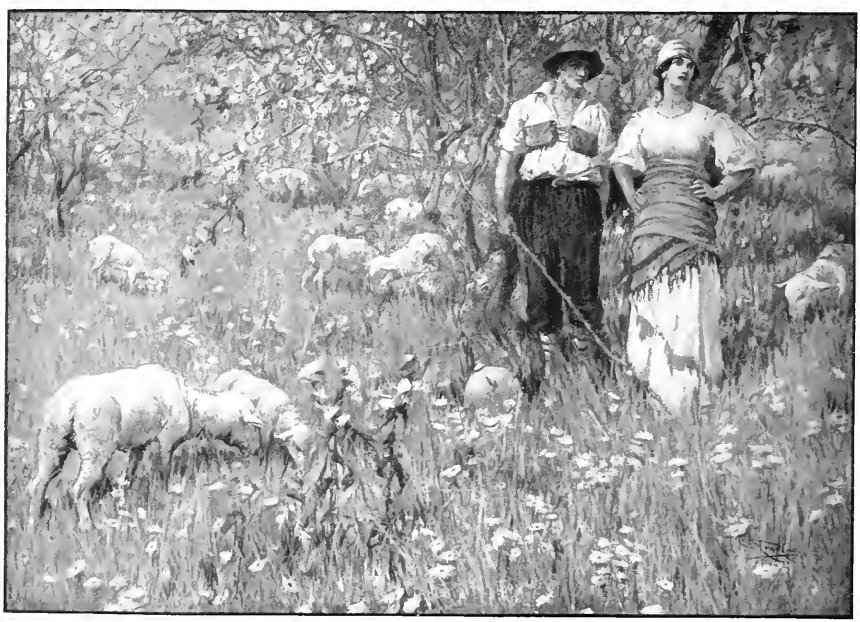
Mabel Bradley Holbrook Prizes—Two of $5 each, offered to Section I, Illustration Class, for the best study from animals; to Section II, for the best drawing of the skeleton of a bird or a quadruped.

Prize Scholarships—Five prize scholarships, on the Joseph F. Temple Foundation, for the ensuing year, are awarded annually at the Commencement Exercises, to students of the School on the basis of their records, and in addition, six Memorial Prize Scholarships are awarded annually by the Alumni Association of the School of Industrial Art, to Associate Members, for a term of one year, for advanced study in the school, as follows:

The Charles Godfrey Leland Scholarship—Founded by Mrs. John Harrison.

The M. Theresa Keehmlé Scholarship and *The Aspasia Eckert Ramborger Scholarship*—Founded by Mr. William Keehmlé Ramborger.

The Edward Tonkin Dobbins Scholarships (3)—Founded by Miss Mary A. Dobbins.



ORIGINAL ILLUSTRATION FOR A BOOK
DESIGNED AND EXECUTED BY ROBERT MC CAIG, A PUPIL OF THE SCHOOL.

A Partial List of Former Students of the School with their Occupations

Students are asked to aid the Director in correcting and extending this list.

For a corresponding list of former pupils of the Textile classes, see circular of that Department.

ARCHITECTS AND ARCHITECTURAL DRAUGHTSMEN

BARRETTO, CARLOS.....Philadelphia
BASSETT, GEORGE C.....Philadelphia
BENCKER, G. B.....Philadelphia
BENCKER, RALPH B.....Philadelphia
BERZNER, A.....Philadelphia
BETELLE, J. OSCAR.....Philadelphia
BICKEL, C.....Philadelphia
BISHOP, A. C.....Philadelphia
BISSEGGER, J. J.....Philadelphia
BISSELL, E. P.....Philadelphia
BISWANGER, C. T.....Philadelphia
BOYER, LYNN H.....Philadelphia
BRINKWORTH, W. B.....Philadelphia
CAIRN, W. BROOKS.....Philadelphia
CALDER, NORMAN .....New York City
CALVERT, LOUIS.....Philadelphia
CASNER, C. A.....Philadelphia
CHURCHMAN, C. W.....London, England
CONEYS, JOHN.....Philadelphia
CONWAY, W. L.....Philadelphia
CUSTER, W. L. .....Philadelphia
DE MOLL, C.....Philadelphia
DINGEE, JOSEPH T.....Philadelphia
DONOLINE, J. M.....Philadelphia
DUNLAP, A.....Philadelphia
EDMUNDS, F. D.....Philadelphia
ETTER, H. B.....Philadelphia
FETTEROLF, EDWIN H.....Philadelphia
FEUSTMANN, MAURICE M.....Philadelphia
FRY, J. W. B.....Philadelphia
GETZ, PETER F.....Philadelphia
GRATER, URSINUS.....Norristown, Pa.
HARRIS, C.....Philadelphia
HAYS, FRANK A.....Philadelphia
HIGGINS, JOSEPH R.....Philadelphia
HINDERMAN, CARL.....Philadelphia
HOOVER, IRA W.....Toledo, Ohio
IRWIN, H.....Philadelphia
JAMIESON, J. P.....Philadelphia
KLAUDER, CHARLES.....Philadelphia
KLINGES, I. P.....Philadelphia
LEHMAN, WILLIAM.....Philadelphia
LONG, ALBERT T.....Washington, D. C.
MacKELLAR, R.....Red Bank, N. J.
MARTIN, FRANK.....Philadelphia

MAYO, WALTER.....Philadelphia
McCONAGHY, CAROLINE.....Philadelphia
McILVAIN, CORNELIUS.....Philadelphia
MOLITOR, JOHN.....Philadelphia
MORGAN, T. S.....Philadelphia
MURRAY, L. WALTER.....Portland, Ore.
OSLEN, R. L.....Philadelphia
PARKER, CHARLES.....Philadelphia
PHELAN, J. V.....Philadelphia
POWERS, E. S.....Woodbury, N. J.
PRENTZEL, D. A.....Philadelphia
PRICE, WALTER F.....Philadelphia
REEVE, R. M.....Philadelphia
RIEGER, H. E.....Philadelphia
RING, J.....Philadelphia
RITTER, F. J.....Philadelphia
RUSS, C. F.....Philadelphia
SCHINOMMYER, W. G.....Philadelphia
SEELER, EDGAR V.....Philadelphia
SHAEF, CHARLES.....Philadelphia
SHEFFLER, J. F.....Reading, Pa.
SHEPHERD, J. G.....Philadelphia
SIMON, GRANT.....Philadelphia
SMITH, WALTER BELL.....Philadelphia
SMITH, W. J.....Chicago
STEHLE, C.....Philadelphia
STRATTON, RICHARD.....Philadelphia
TALUM, H.....Philadelphia
WALTON, H. L.....Philadelphia
WALTON, W.....Philadelphia
WHITE, RALPH E.....Philadelphia
WINTER, R. C.....Philadelphia
YARDLEY, E. H.....Philadelphia
YOCUM, STANLEY.....Philadelphia
ZEIGLER, CHAS. A.....Riverside, N. J.

BOOKBINDERS

CUSTER, MARGARET M.....Norristown, Pa.
FAUNS, B. P.....Philadelphia
GUILFORD, ELIZABETH.....Philadelphia
MAROT, ELIZABETH.....Philadelphia
ST. JOHN, AGNES.....Boston, Mass.

BUILDERS

REEVES, HENRY.....Philadelphia

CABINET MAKERS

HEMSING, WILLIAM S.....Souderton, Pa.
HENNIG, CHARLES.....Philadelphia
HUTH, J. C.....Philadelphia
NETZLEY, J. C.....Ephrata, Pa.
THEIS, C. W.....Philadelphia

CARVERS (IVORY)

BACHMAN, H. E.....Philadelphia

CARVERS (STONE)

CARLSON, F. ..... Philadelphia
COOPER, E. ..... Philadelphia
FRASER, DONALD ..... Philadelphia
KOESTER, LOUIS ..... Philadelphia
PATTERSON, GEORGE ..... Philadelphia
WALMSLEY, J. ..... Philadelphia

CARVERS (WOOD)

BANNER, EDWARD ..... Philadelphia
BAUER, CHARLES J. ..... Philadelphia
DALMASSE, ROMAINE ..... Philadelphia
DEMIAN, J. ..... Philadelphia
DENI, FRANK ..... Philadelphia
DENTZEL, W. ..... Philadelphia
FRANKE, CHARLES ..... Philadelphia
KAUFMAN, J. ..... Philadelphia
LUTZ, C. A. ..... Philadelphia
MENSCH, WILLIAM ..... Philadelphia
MORWITZ, ARNO, with Pooley Furniture Co. ..... Philadelphia
REMMLEIN, J., with J. Maen ..... Philadelphia
RUCKES, GEORGE ..... Philadelphia
RUPPEL, F. C. ..... Philadelphia
SEGAL, I. ..... Philadelphia
STERN, F. B. ..... Philadelphia
SCHOCH, J. E. ..... Camden, N. J.
VECCHIOLLI, DONATO ..... Philadelphia
WUMSEH, W. ..... Philadelphia

FURNITURE MAKERS AND DESIGNERS

BARBER, JOHN ..... Philadelphia
BARBER, J. BURTON ..... Philadelphia
COOLEY, BYRON R., with Grand Rapids Store Fixture Co., Grand Rapids, Mich.
DEWAR, W. H., with Pooley Furniture Co. ..... Philadelphia
EVANS, G. GERALD ..... Philadelphia
FAVA, ANGELO, with Karcher & Rehn ..... Philadelphia
FOSTER, ERNST, with Grand Rapids Store Fixture Co. Grand Rapids, Mich.
GOLZ, JULIUS, with Karcher & Rehn ..... Philadelphia
HENSHELL, FRED., with Hale & Kilburn ..... Philadelphia
HICKMAN, MARION V., with G. Gerald Evans ..... Philadelphia
HOLT, WILLIAM, with Berkey, Gay & Co. ..... Grand Rapids, Mich.
KRAUSE, LOUIS ..... Philadelphia
McDEVITT, RALPH, with Lincoln Furniture Co. ..... Philadelphia
MERCER, W. HARRY ..... Philadelphia
MERTZ, O. E., with Pooley & Co. ..... Philadelphia
MERVINE, CLAUDE B., with Joseph Horne Co. ..... Pittsburgh, Pa.
NONNEMAKER, JAY, with Berkey & Gay ..... Grand Rapids, Mich.
ROBERTS, W. S., with Hartmann & Co. ..... Philadelphia
SMITH, OSCAR L. ..... Philadelphia
SMYSER, D. H., with Sawyer Bros. ..... Dallas, Texas
ZIEGLER, HARRY S., JR., with Chapman Decorative Co. . Philadelphia

UPHOLSTERERS

KLOTZ, GEO. A. ..... Philadelphia
RAMSDEN, J. V. ..... Philadelphia
RITTER, W. L. ..... Philadelphia

INTERIOR DECORATORS

ADOLPHE, ALBERT JEAN, with Carlyle & Joy.....Philadelphia
BARRELL, F. W.....Philadelphia
BARTHMAIER, H. C.....Philadelphia
BENNER, C. A.....Philadelphia
BOND, W. A., with Torgnorelli & Voit.....Philadelphia
BOYER, HELEN .....Philadelphia
BURYHOF, CHARLES.....Philadelphia
CAVE, HERBERT E., of Chas. J. Benson & Co.....Baltimore
CHEW, WALTER G., with Strawbridge & Clothier.....Philadelphia
CHEW, WALTER A., with Gimbel Bros.....Philadelphia
CLARK, A. W., with John Wanamaker.....Philadelphia
CRAIGHILL, S. PRESTON.....New York
D'ASCENZO, NICOLA.....Philadelphia
DEKER, JOSEPH, with Chapman Decorative Co.....Philadelphia
DEAN, COLIN, with Darlington Co.....Philadelphia
ECOB, FRANCES H.....Flushing, N. Y.
ELTER HARRY, with Cramps Shipbuilding Co.....Philadelphia
ELY, DONALD H., with Marshall Field & Co.....Chicago, Ill.
ENGLAND, RUSSELL, with Art and Decorating Co.....Philadelphia
FEATHERSTONE, FLORENCE C.....Philadelphia
FISHER, EDITH.....Pittsburgh, Pa.
GERBER, FRED.....Philadelphia
GERBER, PHILIP .....Philadelphia
GOLDBERG, DAVID.....Philadelphia
GUGERT, GEORGE L.....New York City
HADLEY, PAUL .....Indianapolis, Ind.
HAMILTON, WILLIAM.....Pasadena, Cal.
HEMPHILL, REBECCA, with Campbell & Co.....Philadelphia
HUMMA, JOHN R., with Tiffany & Co.....New York City
INSKIP, WILLIAM.....Buffalo, N. Y.
JOUNCE, WALTER.....Philadelphia
KAUFMANN, W.....Philadelphia
KEIRE, HENRY, with G. Gerald Evans.....Philadelphia
KEYSER, LEON.....Philadelphia
KIER, LYNTON H.....Philadelphia
KNOWLES, W. IRVING, with John Wanamaker.....Philadelphia
KNOX, LENA.....Pittsburgh, Pa.
LEUMAN, EDNA, with Chapman Bros.....Philadelphia
LICHTEN, FRANCES, with Kier & Kier.....Philadelphia
LITTLEFIELD, SPENCER, with Duncan & Duncan.....Philadelphia
LUCCERENI, JOHN, with Duncan & Duncan .....Philadelphia
MacCARTNEY, FRANCIS, with Snellenburg Co.....Philadelphia
MacGREGOR, N.....Philadelphia
MATHER, WILLIAM W., with Gimbel Bros.....Philadelphia
MELCHER, GEORGE.....Pasadena, Cal.
McCARTER, WILLIAM, Jr.....Philadelphia
METZ, WILLIAM T.....Philadelphia
NASH, CARL E.....Pasadena, Cal.
NELSON, JOHN JOSEPH.....Philadelphia
NORAK, JOSEPH.....Philadelphia
ORWIG, HENRY M., with John Wanamaker.....New York
PAREDES, GREGORIO.....Manila, Philippines
PRATT, PHILIP H., with D'Ascenzo Co.....Philadelphia
PRICHARD, E. S., with Karcher & Rehn Co.....Philadelphia
PULLANZ, J.....Philadelphia

RINDSKOFF, ALEXANDER C.....New York
SHADLE, ANNA E.....York, Pa.
SHERIDAN, MARK.....Los Angeles, Cal
SHERRY, M. V., with Chapman Co.....Philadelphia
SHISLER, A. F., with D'Ascenzo Co.....Philadelphia
SHOVER, LUCY M.....Indianapolis, Ind.
SIMA, FRANK A., with F. Sima & Son.....Philadelphia
SPRENKLE, ARTHUR G., with Dewar, Clinton & Alexander Co., Pittsburgh, Pa.
STEVENS, THOMAS GEORGE.....Philadelphia
STOUT, A. H.....Philadelphia
SUTTON, DANIEL EVERETT.....Philadelphia
TAWS, LOUIS J., with Strawbridge & Clothier.....Philadelphia
TEUPE, F. W., with Gimbel Bros.....Philadelphia
WOLTERS, R.....Philadelphia
WALTON, F., Jr.....Philadelphia
WATERMAN, ANNA M.....Philadelphia
WEHNER, TONY.....Philadelphia
WENCK, CHARLES S., with Shepard Norwell & Co.....Boston, Mass.
WHITEHEAD, CHARLES V.....Philadelphia
WILLIS, CHARLES, with MacGregor & Sons.....Philadelphia
WOOD, ELIZABETH.....Philadelphia
ZIEGER, W. L., with Chapman Bros.....Philadelphia

DECORATIVE PAINTERS AND DESIGNERS

BATES, AURA A.....Philadelphia
BAXTER, REBA.....Philadelphia
BICKLE, HELEN A.....Philadelphia
DANTZIG, M.....New York
CUMMINGS, HELEN N.....Washington, D. C.
EDWARDS, WILLIAM M.....Philadelphia
GRIM, W.....Philadelphia
HUNTINGDON, MRS. ANNA W.....Philadelphia
JONES, EDITH G.....Philadelphia
KELLY, LAURA.....Philadelphia
MEHALCK, S. T.....Philadelphia
NEWMAN, W. MAUD.....Philadelphia
NICHUALS, B. ASHMEAD.....Philadelphia
PADULA, L., with Karcher & Rehn.....Philadelphia
PETCH, ADELE.....Philadelphia
PLATT, MARIE S.....Nantucket, Mass.
SAUER, JESSIE E. B.....Shelburne Falls, Mass.
SMITH, EDITH.....Philadelphia
TRUEBLOOD, SARAH E.....Philadelphia
VAN GELDER, PETER.....Philadelphia
WARGA, ERNEST.....Philadelphia
WILLIAMS, JOHN.....New York

DECORATIVE SIGN PAINTERS

BLANKOFF, E. .....Philadelphia
FEELEY, MORRIS.....Philadelphia
HAMMERLE, CARL.....Philadelphia
HERZBERG, CHARLES.....Philadelphia
JACKSON, A. WARE.....Harrison, Ark.
McLAUGHLIN, O.....Philadelphia

MEAGHER, W. J.....Philadelphia
THUME, R.....Philadelphia
WOODWARD, FRANK.....Cleveland, Ohio

CHINA DECORATORS

COBDEN, MRS. NELLIE C.....Philadelphia
COCHRAN, MRS. W. J.....Philadelphia
TRIPLER, LOUISE.....Philadelphia
ROEBECK, ELIZABETH.....Bethlehem, Pa.
CANNON, FLORENCE V.....Camden, N. J.

DESIGNERS (BANK NOTE)

DAVIS, W. S., with Security Bank Note Co.....Philadelphia
THOMA, CORALLIE B., with American Bank Note Co...Philadelphia

DESIGNERS (BOOK COVERS)

DEES, H. P., with Elliot & Co.....Philadelphia

DESIGNERS (CARPETS)

BAKER, RAYMOND.....Philadelphia
CHALFIN, J.....Philadelphia
CLOSKEY, H. M.....Philadelphia
DAVISON, W.....Philadelphia
DIEZ, JOHN.....Philadelphia
FROMUTH, AUGUST.....Philadelphia
GEIGER, NELSON T., with Stinson Bros.....Philadelphia
GILLIARD, CHARLES S., with Schofield, Mason & Co...Philadelphia
GOODWIN, HOWARD R., with Stinson Bros.....Philadelphia
HAWKINS, A. J.....Philadelphia
JARVIS, OWEN.....Philadelphia
KOMMER, JOHN T.....Philadelphia
MAY, ANNA K., with Ivins, Dietz & Magee.....Philadelphia
SHULTZ, LOUIS, with Stinson Bros.....Philadelphia
STEIGER, W., with Schofield, Mason & Co.....Philadelphia
TEMME, J.....Philadelphia
VICKERS, D. P., with Overbrook Co.....Philadelphia
WEBER, CARL.....Philadelphia
WEBER, HARRY, with Barnes & Beyer.....Philadelphia
WILLIAMS, N. W., with Schofield, Mason & Co.....Philadelphia

DESIGNERS (COSTUMES)

CAVE, EDNA.....Philadelphia
CROOK, GERTRUDE M.....Philadelphia
HARTSON, SARAH R.....Philadelphia
HOWARD, MRS. N. C.....Danville, Va.
THOMA, CORALLIE P. B.....New York
TWADDELL, FLORENCE P.....Philadelphia
WINTERS, ROSENE.....New York

DESIGNERS (EMBROIDERY)

APPLEGATE, JACOB, with Gimbel Bros.....Philadelphia
BRANIN, SUSIE E.....Philadelphia
CLEGG, FLORENCE M., with Phila. Embr. Co.....Philadelphia
COHEN, HATTIE.....Philadelphia
DE CARLO, JENNIE.....Philadelphia
EAGAN, MARY C.....Philadelphia

HANSELL, MARGARET A., with Hohenstadt & Co.....Philadelphia
HELMBOLD, LILLIE M., with Strawbridge & Clothier..Philadelphia
HOBBS, ANNA F., with Phila. Sc. of Art Needlework....Philadelphia
LLOYD, ELEANOR.....Philadelphia
LONG, ISABEL, with Smith, Ramsay Co.....Philadelphia
MARSHALL, GEORGE W.....Philadelphia
NOLAN, MARY C., with John Wanamaker.....Philadelphia
PADGETT, ANNA L.....Bethlehem, Pa.
PETTIT, ETTA M., with John Wanamaker.....Philadelphia
PRETTYMAN, JEAN.....Philadelphia
ROBERTS, DORA S., Phila. Embroidery Co.....Philadelphia
SCHRAUM, ALICE.....Philadelphia
STEVENSON, MARIE E.....Philadelphia

DESIGNERS (GAS FIXTURES, ETC.)

BILSON, C. R.....Philadelphia
FLORIOT, E. C., with Horn & Brannen.....Philadelphia
KLEIN, MAX, with Enon Co.....New York
KORNBAU, KENNARD J., with Sterling Bronze Co....New York City
KRAYER, J. FREDERICK, Supt. Mfg. Dept., Gibson Co..Philadelphia
McKEIAGE, R.....Philadelphia
MITCHELL, EDW. P., with Cornelius & Rowland.....Philadelphia
REYNOLDS, VINCENT.....Philadelphia
THALEG, OSCAR.....Philadelphia
WALSH, W. E. .....Boston, Mass.
WASHINGTON, ELIZABETH F., with Lippincott Soda Fountain Co., Philadelphia
WOLTERS, HERMAN, with Lloyd Garrett Co.....Philadelphia, Pa.
YARDLEY, HORACE.....Boston, Mass.

GENERAL DESIGNERS

BATES, WILLIAM H.....Philadelphia
BOWMAN, C. H.....Philadelphia
CARROLL, BENJAMIN.....Philadelphia
CONNER, B. T.....Philadelphia
DANNERTH, C. A.....Philadelphia
DE ARMOND, F. L.....Philadelphia
EUGET, J. M.....Philadelphia
GENTSCH, M. F.....Philadelphia
HOTTINGER, M. A.....Philadelphia
HUTTON, F. B.....Philadelphia
KANE, H. J.....Doylestown, Pa.
KELLY, JOHN.....Philadelphia
KUTCHERA, H.....Philadelphia
LANG, WILLIAM.....Philadelphia
LAWSON, DAVID.....Philadelphia
LUDELL, HAROLD.....Philadelphia
LEDERMAN, J. M.....Philadelphia
MARTIN, WILLIAM S.....Philadelphia
MELLON, WILLIAM S.....Philadelphia
OBERLANDER, ROBERT S.....Philadelphia
O'BRIEN, F.....Philadelphia
OFFENHAUER, W.....Philadelphia
OGIER, VICTOR.....Philadelphia
OTT, FREDERICK, with Renfrew Mfg. Co.....Adams, Mass.
PRICHARD, S.....Philadelphia
PUGH, GEO. W.....Philadelphia

RODENBOCH, F. ..... Philadelphia
RUBY, EDNA B. ..... Chicago, Ill.
SAVOURNIN, B. H. ..... Philadelphia
SEITZER, G. A. ..... Philadelphia
SHOVER, EDNA M. ..... Indianapolis, Ind.
SICKELS, W. H. ..... Philadelphia
SHIELS, THOMAS ..... Philadelphia
SHINLE, JOHN ..... Philadelphia
SNYDER, A. F. ..... Philadelphia
STECK, E. A. ..... Philadelphia
STOERTZ, A. ..... Philadelphia
YUNDT, CHARLES ..... Philadelphia

DESIGNERS (JEWELRY)

BLAETZ, GERTRUDE ..... Philadelphia
DEPLANQUE, CARL ..... Philadelphia
DONNELLY, J. F. ..... Philadelphia
EBERT, WILLIAM ..... Philadelphia
FOULKROD, HELEN ..... Philadelphia
GECKLER, E. ..... Philadelphia
GECKLER, LAURA ..... Philadelphia
HANSELL, MARGARET ..... Philadelphia
HEAD, MABEL ..... Philadelphia
KIEHL, NETTIE E., with Keystone Watch Case Co. ..... Philadelphia
MAC FARLIN, RENA ..... Philadelphia
McARTHUR, J. E. ..... Philadelphia
POLLARD, H. ..... Philadelphia
SCHNAUFFER, WILLIAM ..... Philadelphia
SMITH, WALTER, with Simons Bros. ..... Philadelphia
SODERLAND, B. I. ..... Philadelphia
STRAUGHAN, EVELYN G. ..... Philadelphia
WURTZ, ANNA ..... Philadelphia

DESIGNERS (LACE CURTAINS)

ANDERSON, FLORENCE ..... Philadelphia
ASHWORTH, HANDEL ..... Philadelphia
BAER, ARTHUR ..... Philadelphia
BICKEL, A. CLIFTON ..... Philadelphia
BRAID, MAY ..... Philadelphia
BRODHEAD, H. J. ..... Philadelphia
CARMAN MILTON ..... Philadelphia
GECKLER, VIOLA M. ..... Philadelphia
GOLL, J. ..... Philadelphia
HARDY, H. W. ..... Philadelphia
HERMANN, F. F. ..... Philadelphia
HUFF, CHARLES D. ..... Philadelphia
INMAN, R. B. ..... Philadelphia
KIRMSE, F. ..... Philadelphia
McGINLEY, J. W., JR. ..... Philadelphia
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ZERGA, ADELINA.....Glen Mills, Pa

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CLOCK, MAUDE .....Los Angeles, Cal.
DENNIS, MAE F., High School.....Kalamazoo, Mich
EBBERT, JAMES M., Supervisor of Manual Training.....York, Pa.
ENTWISLE, ALBERT, Central Manual Training School..Philadelphia
FOX, AGNES M., James Foster School.....Philadelphia
GEMMILL, AGNES, Public Schools .....York, Pa.
HORTMAN, IRENE, Seybert Institute.....Meadowbrook, Pa.
HYLE, CARL C., Southern Manual Training School.....Philadelphia
INGRAM, EDWARD, High School.....Norristown, Pa
IRELAND, ANNA B. .....Collingsdale, N. J
LAMOND, W. D.....Philadelphia
LATHROP, BESSIE, School for Deaf Mutes.....Northampton, Mass.
LINSELL, LUCY A.,.....Swarthmore, Pa.
MAY, LOUISE C., Ethical Culture Schools.....New York City
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POIESZ, CLEMENS J., High School.....Woodbury, N. J.
STEIGER, KATHERINE FRENCH.....Rochester. N. Y.
SYKES, IRENE M., High School.....Cape May, N. J.
ULLRICH, J. ROGERS, Southern Manual Training H. S...Philadelphia
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WARREN, CORA.....Vineland, N. J

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FOX, HELEN A., School of Industrial Art of the Pennsylvania Museum.....Philadelphia
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KNOFFLOCH, JULIA F., School of Fine Arts.....St. Louis, Mo
KNUEBEL, JOHN, University of Iowa.....Iowa
MARKLEY, MARY E., School of Industrial Arts.....Trenton, N. J
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RUBY, EDNA B., Art Institute.....Chicago, Ill
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HUQUENELE, ADELE.....Philadelphia
KITCHEN, MARY R., Philadelphia Hospital.....Philadelphia
MINER, LEIGH RICHMOND, Hampton Institute.....Virginia
PAXTON, SUE P., Polk School.....Polk, Pa
RICE, BESSIE E.....Trenton, N. J
SERVER, WILLIAM J.....Philadelphia
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SOURBIER, VIOLA F.....Harrisburg, Pa
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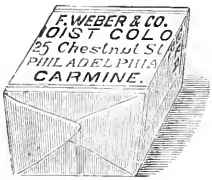

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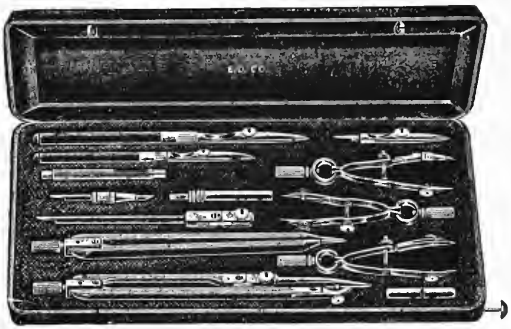

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